

THE BRAILLE CODE
A GUIDE TO GRADE THREE

(FOR FIRST YEAR HIGH SCHOOL)

By RUTH R. HAYDEN, M.A.

Author of "The Braille Reader," "The Braille Guide," etc.

EMBOSSSED IN ONE VOLUME

Pages i-xii and 1-61

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LOUISVILLE, KENTUCKY

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CONTENTS

Orientation (with chart 1, chart 2,
chart 3, and chart 4) v

Introducing Grade 3..... xi

Lesson

1. Outlining 1

 The Game (story) 4

2. Spacing 5

 Fairy Guest (story) 7

3. “Alphabet” Signs 9

 The Bore of Hang-chau (story)12

4. Derivatives13

 “We and They” (poem)16

 The Christmas Roses (story)17

5. Lower Signs18

 Why They Have Kite Day in China (story).....21

 A Legend of India (story)22

6. Lower Derivatives23

 The Master Miser (story)25

 Have You Seen Him? (story)26

CONTENTS (Continued)

7. Part-word Signs (prefixes, medials, and terminals)	28
Rustic Scenes (poem)	31
Sheik Justice (story)	32
8. Using Part-word Signs	37
Saddles to Rags (story)	38
The Heavenly Jewel (story)	41
9. Number Short-cuts	42
To-morrow We May Be Younger (article)	44
Salt vs. Sleep (article)	46
10. Minutiae—	
The Abbreviation Point	47
The Poetry-line Sign	47
Exceptions to Spacing Rules	47
Orpheus and Eurydice (story)	48
Life from Many Pens (poems)	49
What Shall I Call My Sweet-heart? (poem)	49
The Stolen Strad (story)	50
Epilogue	53
Birds of a Feather (story)	56
The Flight of Birds (article)	61

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Ruth R. Hayden

Miss Hayden merits highest commendation for her vision and technique in creating so fine a textbook as this — one which will prove more than equal to its purpose.

An apology must be offered to the advanced student of Grade 3 who may discover a few not-too-serious variations between word-forms and usages as found in this text and those used in some other books. Miss Hayden is an avowed liberal as regards the interpretation of rules, and she prefers to lead her learners via the sign-way rather than the rule-way to a practical knowledge and interest in the grade.

L. W. Rodenberg

ORIENTATION

Braille, being a scientific system, should be considered as a whole rather than as a series of fragments or grades. The purpose of this book is to bring the entire braille code into more popular use. The material is arranged, especially, to show the correct writing of braille and note-taking, creative writing, and personal correspondence.

Because our readers already will have some acquaintance with braille, this text presupposes a knowledge of Grade One and a general understanding of the methods of contracting. Those who do not have this knowledge should apply for instructions or manuals in Grade Two. However, in order that the students may approach this course from a somewhat similar background, a few preliminary charts are given first, by way of orientation. These charts are not based on the grades, but are arranged to show the logical, scientific development of the braille code as a whole, so that those who use braille will know and use the entire system.

When it is necessary to show the position of a dot or sign in the braille cell, it is preceded by the full cell



CHART 1. THE 63 FUNDAMENTAL CHARACTERS

Note:

Chart I was designed by L. W. Rodenberg for the 1925 “Key to Braille Music Notation”. It shows the 53 characters of the braille cell in their numbered “brailabetic” order. Note the position of *w*, excepting which the characters from 1 to 25 are the alphabet and those remaining are used for punctuation marks and contractions. Some characters, especially those in the 5th and 5th columns above, have several meanings, most of which are given in Chart 2.

CHART 2. PART-WORD USAGE

⠠ a	⠠ k	⠠ ch	⠠ *	⠠ st
⠠ b	⠠ l	⠠ gh	⠠ ⠠	⠠ ing
⠠ c	⠠ m	⠠ sh	⠠ ⠠	⠠ ble
⠠ d	⠠ n	⠠ th	⠠ ⠠	⠠ ar
⠠ e	⠠ o	⠠ wh	⠠ ⠠	⠠ apostrophe
⠠ f	⠠ p	⠠ ed	⠠ ⠠	⠠ hyphen
⠠ g	⠠ q	⠠ er	⠠ ⠠	⠠ accent
⠠ h	⠠ r	⠠ ou	⠠ ⠠	(58, 59, 60)
⠠ i	⠠ s	⠠ ow	⠠ ⠠	⠠ italics
⠠ j	⠠ t	⠠ w	⠠ ⠠	⠠ letter sign
				⠠ capital sign

*See Chart 2 (continued) on the next page.

CHART 2 (continued)

PART-WORD USAGE

Lower Characters (including some punctuation)
According to Position at the

Beginning-----Middle-----End of Word

⠠ (no meaning)	⠠ ea	⠠ comma
⠠ be	⠠ bb	⠠ semicolon
⠠ con	⠠ cc	⠠ colon
⠠ dis	⠠ dd	⠠ period
⠠ en	⠠ en	⠠ en
⠠ *to	⠠ ff	⠠ exclamation
⠠ parentheses	⠠ gg	⠠ ge and parenthesis
⠠ quotation	⠠ rr	⠠ question mark
⠠ in	⠠ in	⠠ in
⠠ *by	⠠ tt	⠠ end quotation
⠠ com	⠠ pp	⠠ ce cy and hyphen

*The signs ⠠ and ⠠ for the whole words *to* and *by* may be written close up before words.

CHART 3. WHOLE-WORD USAGE

⠠ —	⠠ knowledge	⠠ us	⠠ child	⠠ am
⠠ but	⠠ like	⠠ very	⠠ them	⠠ an
⠠ can	⠠ more	⠠ it	⠠ sball	⠠ be
⠠ do	⠠ not	⠠ you	⠠ this	⠠ is
⠠ every	⠠ on	⠠ as	⠠ which	⠠ are
⠠ from	⠠ people	⠠ and	⠠ what	⠠ enough
⠠ go	⠠ quite	⠠ for	⠠ we	⠠ been
⠠ have	⠠ rather	⠠ of	⠠ out	⠠ were
⠠ —	⠠ so	⠠ the	⠠ now	⠠ his
⠠ just	⠠ that	⠠ with	⠠ will	⠠ in
		⠠ still	⠠ me	⠠ was
		⠠ or	⠠ at	
		⠠ no	⠠ come	

Note: This is a good opportunity to learn the one-cell signs for whole words not used in Grade 2:

⠠ on	⠠ them	⠠ what	⠠ we	⠠ now
⠠ am and an		⠠ is	⠠ are	⠠ been
⠠ or	⠠ no	⠠ me	⠠ at	⠠ come

CHART 4. TWO-CELL USAGE

Initial Contractions

<i>Dot 5 Signs:</i>	day'	ever	father	
here	know	lord	mother	name
one	part	right	some	time
under	work	young	there	
character	through	where	ought	
<i>Dots 4-5 Signs:</i>	upon	word		
these	those	whose		
<i>Dots 4-5-6 Signs:</i>	cannot	had		
many	spirit	world	their	

Final Contractions

<i>Dots 4-6 Signs:</i>	ound	ance	
sion	less	ount	
<i>Dots 5-6 Signs:</i>	ence	ong	ful
tion	ness	ment	ity
<i>Dot 6 Signs:</i>	ation	ally	

It is convenient to call the dots that precede initial signs "prefix dots" while those which precede final letters might be called "fancy apostrophes" because they show omission of letters.

INTRODUCING GRADE 3

From the foregoing charts one gets a glimpse of Grade 3 — the full use of *all* 63 characters.

Grade 3, in personal use, is flexible, as a writer's code should be. It is better than shorthand for all but business purposes, because it has a more literary vocabulary, — suitable for students, teachers, authors, lecturers, and correspondents. As Grade 3 becomes more widely used, more books will be made available in this system, but it will, of necessity, be less flexible when printed than when written for personal use.

The rules and usages in this book are generally such as to answer the requirements of printing. It is hoped that the value of this text lies in the fact that the subject matter is presented, together with rules and usages, in progressive steps. The student who uses these lessons will not need to unlearn any part of braille previously used.

The author of this text does not support the idea that one must write *all* Grade 1, or *all* Grade 2, or *all* Grade 3. He should write braille as fully and completely as he can. Nothing in Grade 2 opposes the use of as much or as little of Grade 3 as

the writer may be able to use. Free outlining should be encouraged — the student should be free to include in his current writing such whole-word signs from Grade 3 as are obvious in their meeting. It is not necessary to put off using Grade 3 until you know it *all*; but it is necessary that what you use must be right and used correctly. The first three lessons (on spacing, outlining and alphabet signs) should be thoroughly mastered and used enough to have become habitual, before the subsequent lessons are attempted. Our great danger of error lies in glancing over the whole book in the first few weeks, and then using only such parts as chance to stick in our memory. This method of learning should be avoided. In this book each lesson is a unit, the use of which will add greatly to the speed and ease of writing braille.

If, after completing this book, the student wishes to gain a fuller knowledge of rules and usages, he should procure the "Key to Grade 3" by L. W. Rodenberg, also available from the American Printing House for the Blind, 1839 Frankfort Avenue, Louisville, Kentucky 40206.

1. OUTLINING

Three aspects govern the use of outlining.

First, there are outlined forms agreed upon as part of the system, such as — $\begin{smallmatrix} \cdot & \cdot & \cdot \\ \cdot & \cdot & \cdot \end{smallmatrix}$ for *particular*, $\begin{smallmatrix} \cdot & \cdot & \cdot \\ \cdot & \cdot & \cdot \end{smallmatrix}$ for *notwithstanding*, and $\begin{smallmatrix} \cdot & \cdot & \cdot \\ \cdot & \cdot & \cdot \end{smallmatrix}$ for *moreover*.

A second aspect is the use of special forms to fit the context. For example, in this book we shall use g2, g3, for Grades Two and Three; ds135 for dots 1 3 5; and similar shortcuts. This is a very good art to cultivate in personal writing.

The third aspect is free outlining. It permits the dropping of most vowels and some consonants that are not vital to the recognition.

There are many rules, but throughout Grade 3 the all-important requirement is that the meaning must be clear and unmistakable at the very first touch.

Never write anything that could have more than one meaning. If there is a choice of word-forms, use the sign that comes first, (*dear*, not *dear*) or the sign that includes the most letters, (*other*, not *oth/er*) . Always use the shortest form that makes the meaning quickly obvious. Free outlining is a very useful art in personal writing.

2a. (Print translation into ordinary English.)

George ran a race with Lucy and Percy to the edge of the
spruce gorge. Jealous waywardness cannot solve the desire.

NEW OUTLINED WORDS

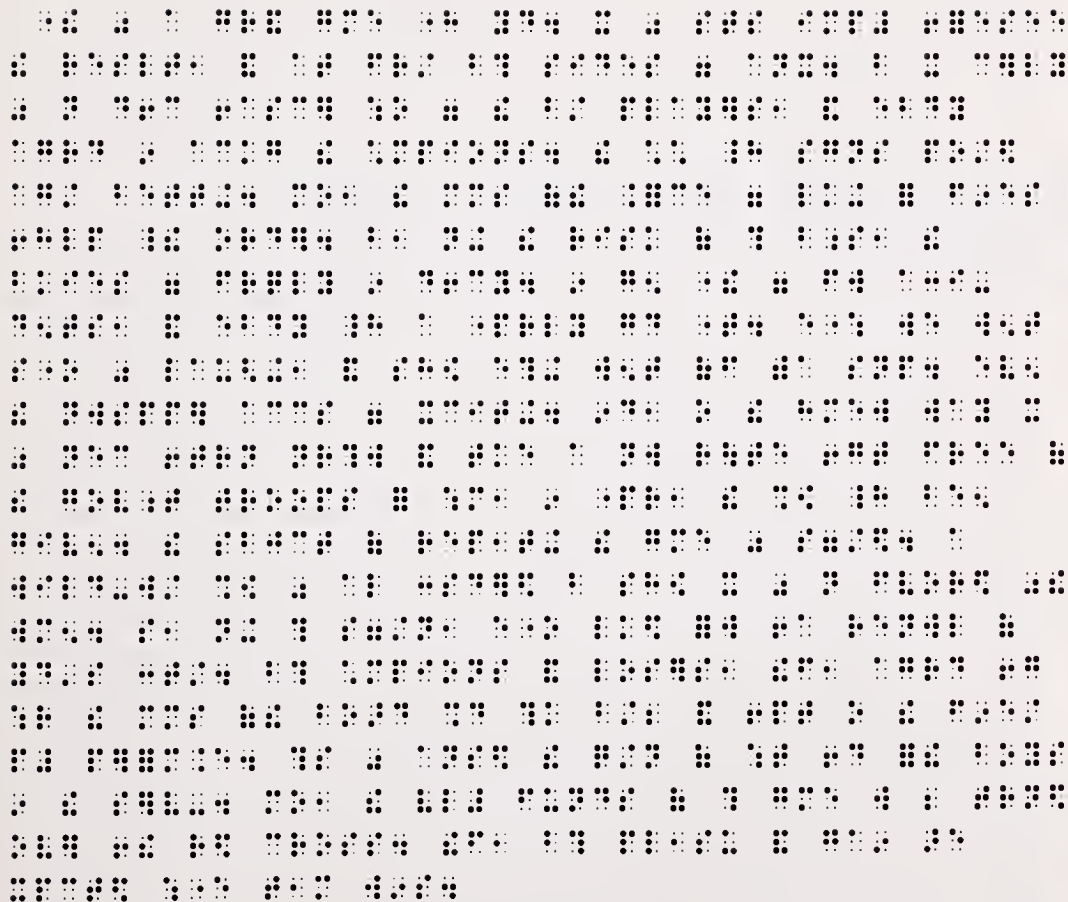
acc account ack acknowledge agr agree ans
 answer anx anxious b/ness business bst best
 bk book bth both cer certain ch/ch church dffc
 difficult .: .: .: especial e every — as in ebody
 e/one e/th/ing e/where, etc. xding exceeding fw few
 frq frequent gen general gt get gov govern
 ind indeed blp help hme home hpe hope
 lt let j/ce justice lwse likewise lk look
 mm member m/o moreover nw new nr nor
 nrth north n/ing notwithstanding o on o/ce once
 partr particular pt put pble possible .: .: .: pos-
 sibly .: .: .: probable .: .: .: probably sgn
 sign sgg/st suggest sn son show somehow (also
 sbdy, s/one, s/th/ing, s/where) s/ts sometimes sbjct
 subject thef therefore thk think ths thus tk took
 trst trust trth truth trn turn vl value
 vible valuable var various whr wherever whf wherefore
 whm whom wst west wmn woman wmen yd
 yesterday

The words in italics will be explained in the 7th lesson on Part-word Signs, p. 28.

4a. (Print translation into ordinary English.)

THE GAME

There was a grand game here yesterday. It was sometimes impossible to foresee the result, and at first both sides were anxious. But it certainly was not difficult to ascertain who were the best players, and everybody agreed in acknowledging the champions. The church had signs posted against betting. Moreover, the members of the *force* were looking for fines to help their order. But, notwithstanding the risk of this business, the bookies were frequently in difficulty. In general there were a few accidents, and everybody had a particularly good time. Everywhere we went someone was laughing, and somehow everything went off with a snap. Even the newspaper accounts were exciting. Indeed, on the homeward way it was necessary to turn northward and take a new route to get free of the government troops for whom, in particular, the show had been given. The subject of repeating the game was suggested. A wild-west show was also considered but somehow it was not favored by the women. So, notwithstanding this suggestion everyone looked forward to a renewal of yesterday's contest. Both champions and losers, therefore, agreed to go wherever the members of the board should think best; and to put on the finest possible performance. Thus was answered the question of what to do for the boys in the service. Moreover, the valuable funds of this game will be turned over to the Red Cross. Therefore, both pleasure and gain are expected whichever team wins.



5a (Print translation into ordinary English.)

Thus: The fathers and the mothers will work for their young children ; and those who cannot work ought to be given help, and given it in time.

Thus: Is his book lost? His book is lost.

WRITING EXERCISE — THE GAME

There was an especially good game here yesterday. It was sometimes impossible to be sure of the results, and both sides were very anxious. But it certainly was not difficult to ascertain who were the best players. Everybody agreed in acknowledging the champions. The church had signs forbidding betting; moreover, the members of the force looked for fines. But, notwithstanding the risk of this business, the bookies were frequently in difficulty. Everybody had a particularly good time; everywhere we went someone was laughing; there were few accidents, and even the newspaper accounts were exceedingly exciting.

Indeed, on the homeward way it was necessary for us to turn westward, to get beyond the government troops for whom in particular the show was given. Everybody was so enthusiastic that a repeat performance was suggested, but, somehow it was not possible to agree on a date. Notwithstanding this uncertainty, everyone will be glad to do something for the boys in the service, and the proceeds will be turned over to the Red Cross. Therefore, both pleasure and profit will be had whichever team wins.

A SWARM OF BEES

Be happy, be truthful, be honest, be wise;
Be mindful of time, and be certain it flies;
Be just and be generous, still be polite;
Before persevering, be sure to be right.
You must be discreet, yet be quite frank,
And be kind to all people, whate'er be their rank.

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FAIRY GUEST

One evening as I was working rather late and alone in my study, I had a queer feeling that I was not alone — that someone was in the room with me and was watching me. At first I was determined to ignore the impression; but as it interfered with my work, I got up and took a turn about the room. I returned to my desk only to be interrupted again. Then there was a soft rustling in the fireplace. Again I looked. Yes, something was there.

He was a little brown elf. He was very tiny; he was as brown as a dried leaf; and he was looking at me so sadly, as if he were much disappointed in me. As soon as I had this thought, he was not so sad, but was smiling, and he was waving his little arms as if saying: "move, move!" He was not at all afraid of me; and as I stepped aside out of his way, he glided past me and floated gracefully upon my desk.

Now I was sure why he was so displeased with me. There was a plant on my desk, a lovely primula, and I had forgotten to water it for several days. I was ashamed! I do not mean to hurt any living thing. Moreover, the plant had been given to me in kindness and I was neglecting it. But the little nature spirit, standing on my desk, was gently twining his arms in and out among the withered leaves and faded flowers, fingering them tenderly; but he was still looking at me reproachfully. His eyes were so large that his face looked all eyes. I ran for some water, and on coming into the room again, I was glad

The figure displays a 10x10 grid of 100 small square plots. Each plot contains a unique pattern of black dots on a white background. The patterns are highly varied, ranging from sparse clusters of dots to dense, solid-looking shapes. Some patterns resemble abstract letters or symbols, while others are more random or noisy. This grid represents a dataset of visual stimuli used for training a machine learning model.

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32
 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60
 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88
 89 90 91 92 93 94 95 96 97 98 99 100 101 102 103 104 105 106 107 108 109 110 111 112 113
 114 115 116 117 118 119 120 121 122 123 124 125 126 127 128 129 130 131 132 133 134 135 136
 137 138 139 140 141 142 143 144 145 146 147 148 149 150 151 152 153 154 155 156 157 158 159
 160 161 162 163 164 165 166 167 168 169 170 171 172 173 174 175 176 177 178 179 180 181 182
 183 184 185 186 187 188 189 190 191 192 193 194 195 196 197 198 199 200 201 202 203 204 205
 206 207 208 209 210 211 212 213 214 215 216 217 218 219 220 221 222 223 224 225 226 227 228
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 712 713 714 715 716 717 718 719 720 721 722 723 724 725 726 727 728 729 730 731 732 733 734
 735 736 737 738 739 740 741 742 743 744 745 746 747 748 749 750 751 752 753 754 755 756 757
 758 759 760 761 762 763 764 765 766 767 768 769 770 771 772 773 774 775 776 777 778 779 780
 781 782 783 784 785 786 787 788 789 790 791 792 793 794 795 796 797 798 799 800 801 802 803
 804 805 806 807 808 809 810 811 812 813 814 815 816 817 818 819 820 821 822 823 824 825 826
 827 828 829 830 831 832 833 834 835 836 837 838 839 840 841 842 843 844 845 846 847 848 849
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 896 897 898 899 900 901 902 903 904 905 906 907 908 909 910 911 912 913 914 915 916 917 918
 919 920 921 922 923 924 925 926 927 928 929 930 931 932 933 934 935 936 937 938 939 940 941
 942 943 944 945 946 947 948 949 950 951 952 953 954 955 956 957 958 959 960 961 962 963 964
 965 966 967 968 969 970 971 972 973 974 975 976 977 978 979 980 981 982 983 984 985 986 987
 988 989 990 991 992 993 994 995 996 997 998 999 1000 1001 1002 1003 1004 1005 1006

[illegible]

8a (Print translation into ordinary English.)

to see that he was still there. He was now standing a little way
back from the plant. I was sure that he was waiting for me to water it.
As quick as I had done so, he set to work at once, again
moving his arms in and out among the wilted stems until they were quite
fresh and green once more. Then quite suddenly, he was gone. But
now a most amazing thing was happening to my little plant. All
the leaves and all the blossoms were standing up bright and gay —
they were actually beaming! It was as if the little plants were literally coming
back to life. But my fairy guest was gone. I measured
the distance to where he had stood: 14 inches. That is as near as I
have ever been to a fairy. But it was quite near enough to teach me a good
lesson — never to neglect a helpless thing that depends on
me for food. Like most people, I wish to be liked; I cannot bear
to have the “little people” be disappointed in me.

Many people, who would scorn to be thought superstitious,
“knock on wood” and in so doing invoke the favor of the nature
spirits and wood fairies.

(This story, told by Mahel Meredith, is adapted from

The Braille Star Theosophist.)

9a (Print translation into ordinary English.)

The workman was working for his children who were slow workers.

I see the ships far out at sea.

act :•• among :•• appear :•• all :••
 better :•• hring :•• hear :•• brougt :••
 course :•• Christ :•• clear :•• cannot :••
 doing :•• day :•• does :•• did-done :••
 etc. :•• ever :•• each :•• even :••
 first :•• father :•• fear :•• follow :••
 going :•• God :•• does :•• gone :••
 having :•• here :•• has :•• had :••
 if :•• import :•• idea :•• improve :••
 join :•• Jesus :•• judge :•• judgment :••
 kind :•• know :•• keep :•• knew-known :••
 life :•• lord :•• least :•• long :••
 may :•• mother :•• most :•• many :••
 next :•• name :•• near :•• never :••
 old :•• one :•• other :•• over :••
 pre :•• part :•• please :•• pro :••

(:•• present) (:•• probable)

quiet :•• question :•• quick :•• quality :••
 represent :•• right :•• read :•• regular :••
 same :•• some :•• sea-see :•• spirit :••
 true :•• time :•• treat :•• truly :••
 up :•• under :•• upon :•• unto :••
 live :•• love :•• leave :•• left :••
 willing :•• work :•• word :•• world :••

"ALPHABET" SIGNS (continued)

except ⬤ ⬤ extra ⬤ ⬤ extreme ⬤ ⬤ example ⬤ ⬤

yet young year your

side ask seem soon

• • • • •

act among appear all

course Christ clear cannot

doing day does did-done





 etc. ever each even

first father fear follow

going God goes gone

•• •• •• •• •• •• having here has had

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:•  :•  :•  :•  :•  :•  :•
:•  :•  :•  :•  :•  :•  :•  if import idea improve

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join Jesus judge judgment

• • • • • kind know keep knew-known

life lord least long

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next name near never

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pre part please pro

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• • • • • quiet question quick quality

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THE BORE OF HANG-CHAU

First among the natural wonders of China is the Bore of Hang-
Chau, better known and more truly described as "The Great White Thing."
It is worth going far and waiting long to see. It acts like a
tidal wave, rushing into the Pacific and surging up the bay, clear up
to the mouth of the river. Here the angry sea joins the river current,
opposes it, and goes evenly and quickly on up-stream.
It may be 10 or even 20 feet high as it follows its course,
going at least 15 miles an hour. This fearful phenomenon
appears three times each year and at midnight when it is due, the
moon is exactly at the true zenith. For nearly an hour before
it appears the Great White Thing can be heard as a muttering undertone,
soon swelling into a thunderous uproar. Over the bay, nearer and nearer

"ALPHABET" SIGNS (continued)

same some sea-see spirit

true time treat truly

up under upon unto

[illegible]

live love leave left

willing work word world

except extra extreme example

yet young year your

side ask seem soon

[illegible]


































Figure 6. The effect of the number of iterations on the performance of the proposed algorithm. The figure shows the average fitness value (Y-axis) versus the number of iterations (X-axis). The fitness value increases rapidly in the first 100 iterations and then stabilizes around 0.95 after 200 iterations. Error bars represent standard deviation.

[illegible]

Figure 1. The 128-bit key schedule of the proposed cipher. The key schedule is derived from the 128-bit master key. The key schedule is divided into two parts: the first part is the key schedule for the first 16 rounds, and the second part is the key schedule for the last 16 rounds. The key schedule for the first 16 rounds is derived from the master key by using the key schedule algorithm. The key schedule for the last 16 rounds is derived from the key schedule for the first 16 rounds by using the key schedule algorithm.

13a (Print translation into ordinary English.)

it comes, reaching from side to side. On and on it goes, leaving
the roar and the spray behind. As it follows its course uphill, it loses
its extreme force and eventually dies away, having spent its fury
in a few hours. When it has gone shreds of mist are left
drifting in the moonlight, and people keep hearing the roar long after it has
disappeared among the distant foothills. The next day, life is quiet and
serene, as if no such wonder had swept the
tranquil countryside.

Adapted from *The Lions' Magazine*

change character chief charge child they special speak spoke-spoken them she short share shalt shall

Say unto them: A child shall lead them.

What is so rare as a day in June!

"We are not divided: all one body we."

Now is the time — we must tell them now.

Sink or swim: survive or perish.

Take no thought what ye shall wear.

Tell me that you love me! Love me, still.

she : : : : short : : : : share : : : : shalt : : : :
 than : : : : through : : : : those : : : : though : : : :
 who : : : : where : : : : whose : : : : whole : : : :
 when : : : : why : : : : whether : : : : while : : : :
 want : : : : went : : : : weak-week : : : : well : : : :
 outside : : : : ought : : : : ounce : : : : our : : : :
 own : : : : how : : : : however : : : : allow : : : :
 strange : : : : straight : : : : strength : : : : strong : : : :
 origin : : : : order : : : : ordinary : : : : ordinarily : : : :
 number : : : : none : : : : nobody : : : : nothing : : : :
 might : : : : mind : : : : mean : : : : my : : : :

Exercise in both reading and writing will be gained by copying the

following lines until you are pleased with your skill and speed.

The best plan is to write the signs first, mechanically, and see how

quickly you can think of the words for which they stand. Observe that any number of

2-cell signs may follow each other without a space, but that there should be a

space after 1-cell initial letters and signs such as *b-but*

o-on ch-child ed-what, etc. However, there need not be a space

after *and* and *for* of *the* with *it is* — unless they come where they might easily be mistaken

for part-word signs. For example, "*them*" might be either "them" or "the more".

In that case, write *gh* for "them", and "(the)m" for "the more".

16a (Print translation into ordinary English)

act among appear all better bring bear brought course Christ clear cannot

doing day does did-done etc. ever each even first father fear follow going God goes gone

having here has had if import idea improve join Jesus judge judgment

kind know keep knew-known life lord least long may mother most many next name near never

old one other over pre part please pro quiet question quick quality represent right read regular

same some sea-see spirit true time treat truly

up under upon unto live love leave left willing work word world except extra extreme example

yet young year your side ask seem soon any anyone anybody anything forget foreign fortune fortunate

offer often office official the then there these their within make without made

change character chief charge they special speak spoke-spoken she short share shalt than through those though

who where whose whole when why whether while want went weak-week well outside ought ounce our

own how however allow

strange straight strength strong origin order ordinary ordinarily number none nobody nothing might mind mean my

"WE AND THEY" (for writing)

Father, mother, and me, sister and auntie, say all the people like us

are we, everyone else is they. They live over the sea, while we live over the

way: hut (would you believe it) they look upon we as only a

sort of they!

We eat pork and beef with most mean-looking knives;

they (who gobble their rice off a leaf) are horrified out of

their lives. And they who live under a tree, and feast on grubs and

clay, — isn't it scandalous! They look upon we as a simply

The image displays a highly detailed and intricate pattern of black dots on a white background. The overall shape is roughly triangular, with a horizontal base and a pointed top. The pattern is composed of numerous small, irregular clusters of dots, some of which are arranged in a way that suggests the formation of letters or symbols, though they are too fragmented to be clearly identified. The dots are of varying sizes and are scattered across the page, with some forming distinct shapes and others appearing as isolated specks. The overall effect is one of a complex, abstract, and somewhat chaotic arrangement of points.

17a (Print translation into ordinary English.)

disgusting they!

We shoot birds with a gun; they stick lions with
spears. Their full dress is un— while we dress up
to our ears. They like their friends to tea; we like our friends
to stay: and after all that they look upon we, as an utterly igno-
rant they!

We eat quality food; we have doors that latch; they drink
milk or blood under an open thatch. We have doctors
to fee; they have wizards to pay: and (impudent heathen)
they look upon we as a quite impossible they!

All good people agree, and all good people say, all nice people like us are
we, and everyone else is they. But if you cross over the sea,
instead of over the way, you may end by (think of it!) looking on we as
only a sort of they!

(adapted from Kipling)

THE CHRISTMAS ROSES

When the Magi brought their offerings to the Christ-Child, legend tells
how a lovely shepherd maiden stood outside the stable, quietly
weeping. She, also, had sought the Christ-Child. She had wanted to bring some
offering, too. But she had nothing to bring, for she was very poor. For days,
while minding the flock, she had gone through the fields looking for a flower
or fern. But the winter was extra ordinarily cold, and there was nothing in bloom.

Figure 1: A 4x12 grid of 48 small square plots, each containing a different pattern of black dots. The patterns are arranged in four rows and twelve columns, showing various combinations of dot positions within each square.

Figure 1: A 3D visualization of the 1000-dimensional data points, showing a dense, elongated cloud of points in a 3D space.

[illegible][illegible]

A 6x10 grid of 60 Braille characters. The characters are arranged in six rows and ten columns. The first row contains 10 characters, the second row contains 10 characters, the third row contains 10 characters, the fourth row contains 10 characters, the fifth row contains 10 characters, and the sixth row contains 10 characters. The characters are a mix of lowercase and uppercase letters, numbers, and punctuation marks.

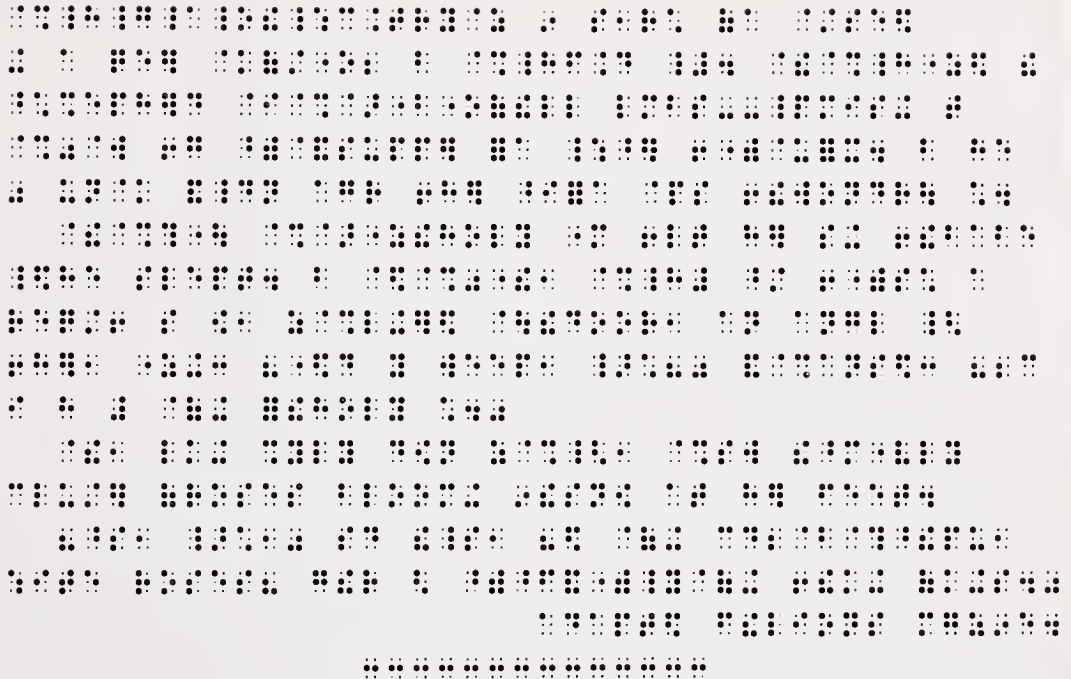
She had gone all over the whole countryside in search of a strange seed or a queer kind of stone; but she had found nothing. Than she had asked the chief shepherd if she might bring one of the little lambs — promising that she was willing to go without any supper for a whole week to make up for it. But he was unkind and would not agree to her idea for a present to the wondrous Child.

Then she thought she might ask the Holy Mother to let her sing to the Babe while he slept. But when she was there, she had no strength to make such a request. So now, as she lingered outside the door, an angel spoke to her, saying: "Why do you weep, my child?" And she answered: "Because I have no offering for the Holy Child."

Then, looking shyly down as she spoke, she saw the most lovely cluster of roses blooming in the snow at her feet.

"See, my child" said the spirit, "what offering could be better than these pure, white roses? Gather them without fear and make your offering to the King of Kings."

Adapted from The Lions Magazine



5. LOWER SIGNS

This lesson completes the list of lower 1-cell whole-word

signs. (Signs are shown between full cells.)

⠠⠠⠠ The sign, dots 3-6, stands for the word *come*.

⠠⠠⠠ Dot 3 stands for the word *at*. Thus: ⠠⠠⠠ ⠠⠠⠠ ⠠⠠⠠

⠠⠠⠠ ⠠⠠⠠ We are *at* home.

⠠⠠⠠ ⠠⠠⠠ ⠠⠠⠠ Please *come* to see us.

I am glad I am an American.

Be mindful of time and be certain it flies.

Who is this that lights the wigwam? It is I. Is it?

Ye are the salt of the earth. Are you here? Here we are.

There is enough joy for all. Enough is as good as a feast.

Where have you been? I have been to London. Have you been there?

Were were you? We were there. Were you there? Yes, we were.

He put his hat upon his head and held his peace.

He thinks in rhyme and talks in verse.

Who was that? It was I. Yes, I was to go where he was.

am an Dot 2 has two uses: with the word "I" it means

am. Otherwise it means *an*. I am an

be I be

is I is

are I are

enough I enough

been I been

were I were

his I his

in I in

was I was

The lower whole word signs *be, is, are, been, were, his, was*, need not be preceded nor followed

by a space except where they can be mistaken for punctuation marks or pre-

fixes, as in a sentence beginning with *his* which might be either *his* or a

quotation mark. In such cases, when a space is required on either

side of the sign, there should be a space on both sides. (He lost his book.)

His book is lost.

The signs for *am, an, and at*, being only one dot, must

join some other word, — (I am at an inn.)

With this exception, when in doubt, space as in Grade 2.

VERSES FOR COPYING

"I would be true, for there are those who trust me;

I would be pure, for there are those who care;

I would be strong, for there is much to suffer;

I would be brave, for there is much to dare!

I would be friend to life — the foe, the friendless;

I would be giving and forget the gift;

I would be humble, for I know my weakness;

I would look up, and love, and laugh, and lift!"

THE FLAG

The American flag is red, white and blue.

To this fair banner we are ever true!

There were thirteen colonies — each has a bar;

There are forty-eight states — each has a star.

White is for purity; blue is for truth;

Red is the courage of American youth:

Now as I hold it high in my hand,

Let us salute the flag of our land! R. R. H.

Am I dolt, or is it true? That was, and were, and been,

all are parts of the verb to be? Well! If they are, then do come in,

there is enough at home, I think, for us to share an extra cup of tea.

WHY THEY HAVE KITE DAY IN CHINA

Long years ago, in the lovely province of Kwang Tung,
there lived a very wise sage named Nag Chew. He was so wise that
he knew all about the future as well as the past and the present. Once there was a
time when he knew a pestilence was about to sweep over the valley;
and his first thought was of what he could do to save his people. He went from house
to house asking all who would to follow him up into the clear air of the
mountains. Many were willing to go with him and their lives were saved. But after his followers
had been among the hills for a few days, they wanted to come home again.
They knew that at home in the valley the rich rice fields were ready for
harvesting. Still, the wise Nag Chew knew it was not yet safe for them to go.
He also knew they would not stay with him unless he could keep them
busy. So he said to them: "We are a beauty-loving people. Let us
make something beautiful: Let us make and fly kites." The people were pleased
with the idea. One said: "I am sure I can make a kite that will fly like a
bird." The people were so busy they were glad to stay with Nag Chew; and when it
was safe for them to go home, they knew then how much he had done for them.
All the people who did not go were dead. Therefore, to show their love for the sage who had saved
their lives, the people began to celebrate kite day every year on his birth-
day. By and by the custom spread all over China, and kite day
became a national holiday.

(Adapted)

A LEGEND OF INDIA

Once there was a good king who was very kind to his people. He was often going about his realm to see if his people were well and happy. He had been all over the kingdom many times. At length he said: "I am getting old, and I am not going to live very much longer. So I am going to make one more tour of my lands to see if my people are happy and are being treated well by those who are in charge of them." Therefore, with his wife and all his court, the king set out. The journey was long and hard, and many of the party died by the wayside or in the desert. At the end of the journey only the king and his faithful dog were still alive. Now when the king came at length to the last scene of his life, then done, the God, Indra, appeared unto him saying: "You are a righteous man, have been a good king. I am come to take you to heaven. Come with me." But the king looked at his faithful dog who had been through so many trials with him. "I am moved with pity for the hound. Let him come with me." But Indra answered: "There is no place in Sevarga for dogs! Moreover, you left your brothers lying dead on the desert. Why do you now cling to a dog?" And the king made answer: "For the dead we can do nothing. But the dog is alive; and it is a sin to desert a helpless one who has come to us for protection. I will not leave him. I am not going to Sevarga alone." And when it was found that the king was firm, the dog vanished. Then said Indra to the good king: "Now you are at peace. Come with me." Then they disappeared among the clouds.

Adapted from *The Braille Star*

am-an* another along beginning become believer belong be

concern condition consider continue coming common comes came differ during dear down dis-dd

I am coming at once. I am coming at once. I am coming at once. I am coming at once.

Am I an elk?

Do not differ with me.

This is most interesting.

This is another man.

Work during the day.

I am writing about it.

I am alone now.

My dear mother:

Will you write to me?

Go along with you!

Please come down soon.

He writes very often.

This is the beginning.

Enter it into the account.

He wrote this yesterday.

It will become clear.

This is the entire question.

It had been written before.

I believe it.

Will you endeavor to come?

Who gave you the writing.

It belongs to me.

Did you enclose it?

Will you rewrite this?

Does it concern you?

All keep together please.

Has it been written long?

The condition has changed.

Look towards the left.

Who is at your house?

Does it concern us?

I am beginning to write.

That is common knowledge now.

We should consider the condition.

I believe he has written.

This is what concerns us.

Will it continue long?

She writes every day.

We have entered now.

There is something for you.

It is beginning to become interesting.

Come inside with me at once.

Someone asked us.

Do not write too often.

We are to enter at the right.

Is there something for me to do?

He wrote two letters.

Endeavor to enclose the entire thing.

There are many things to do.

Are they together now?

It was he instead of her.

Do the right thing first.

They were together towards the end.

Two people came too soon.

Everyone loves someone.

It is great for them to be together.

They were together too long.

Whose things are these?

He is in her house now.

The thing's not right.

DRILL SENTENCES

Write a full line of each sentence, thus:

<p> 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100 101 102 103 104 105 106 107 108 109 110 111 112 113 114 115 116 117 118 119 120 121 122 123 124 125 126 127 128 129 130 131 132 133 134 135 136 137 138 139 140 141 142 143 144 145 146 147 148 149 150 151 152 153 154 155 156 157 158 159 160 161 162 163 164 165 166 167 168 169 170 171 172 173 174 175 176 177 178 179 180 181 182 183 184 185 186 187 188 189 190 191 192 193 194 195 196 197 198 199 200 201 202 203 204 205 206 207 208 209 210 211 212 213 214 215 216 217 218 219 220 221 222 223 224 225 226 227 228 229 230 231 232 233 234 235 236 237 238 239 240 241 242 243 244 245 246 247 248 249 250 251 252 253 254 255 256 257 258 259 260 261 262 263 264 265 266 267 268 269 270 271 272 273 274 275 276 277 278 279 280 281 282 283 284 285 286 287 288 289 290 291 292 293 294 295 296 297 298 299 300 301 302 303 304 305 306 307 308 309 310 311 312 313 314 315 316 317 318 319 320 321 322 323 324 325 326 327 328 329 330 331 332 333 334 335 336 337 338 339 340 341 342 343 344 345 346 347 348 349 350 351 352 353 354 355 356 357 358 359 360 361 362 363 364 365 366 367 368 369 370 371 372 373 374 375 376 377 378 379 380 381 382 383 384 385 386 387 388 389 390 391 392 393 394 395 396 397 398 399 400 401 402 403 404 405 406 407 408 409 410 411 412 413 414 415 416 417 418 419 420 421 422 423 424 425 426 427 428 429 430 431 432 433 434 435 436 437 438 439 440 441 442 443 444 445 446 447 448 449 450 451 452 453 454 455 456 457 458 459 460 461 462 463 464 465 466 467 468 469 470 471 472 473 474 475 476 477 478 479 480 481 482 483 484 485 486 487 488 489 490 491 492 493 494 495 496 497 498 499 500 501 502 503 504 505 506 507 508 509 510 511 512 513 514 515 516 517 518 519 520 521 522 523 524 525 526 527 528 529 530 531 532 533 534 535 536 537 538 539 540 541 542 543 544 545 546 547 548 549 550 551 552 553 554 555 556 557 558 559 560 561 562 563 564 565 566 567 568 569 570 571 572 573 574 575 576 577 578 579 580 581 582 583 584 585 586 587 588 589 590 591 592 593 594 595 596 597 598 599 600 601 602 603 604 605 606 607 608 609 610 611 612 613 614 615 616 617 618 619 620 621 622 623 624 625 626 627 628 629 630 631 632 633 634 635 636 637 638 639 640 641 642 643 644 645 646 647 648 649 650 651 652 653 654 655 656 657 658 659 660 661 662 663 664 665 666 667 668 669 670 671 672 673 674 675 676 677 678 679 680 681 682 683 684 685 686 687 688 689 690 691 692 693 694 695 696 697 698 699 700 701 702 703 704 705 706 707 708 709 710 711 712 713 714 715 716 717 718 719 720 721 722 723 724 725 726 727 728 729 730 731 732 733 734 735 736 737 738 739 740 741 742 743 744 745 746 747 748 749 750 751 752 753 754 755 756 757 758 759 760 761 762 763 764 765 766 767 768 769 770 771 772 773 774 775 776 777 778 779 780 781 782 783 784 785 786 787 788 789 790 791 792 793 794 795 796 797 798 799 800 801 802 803 804 805 806 807 808 809 810 811 812 813 814 815 816 817 818 819 820 821 822 823 824 825 826 827 828 829 830 831 832 833 834 835 836 837 838 839 840 841 842 843 844 845 846 847 848 849 850 851 852 853 854 855 856 857 858 859 860 861 862 863 864 865 866 867 868 869 870 871 872 873 874 875 876 877 878 879 880 881 882 883 884 885 886 887 888 889 890 891 892 893 894 895 896 897 898 899 900 901 902 903 904 905 906 907 908 909 910 911 912 913 914 915 916 917 918 919 920 921 922 923 924 925 926 927 928 929 930 931 932 933 934 935 936 937 938 939 940 941 942 943 944 945 946 947 948 949 950 951 952 953 954 955 956 957 958 959 960 961 962 963 964 965 966 967 968 969 970 971 972 973 974 975 976 977 978 979 980 981 982 983 984 985 986 987 988 989 990 991 992 993 994 995 996 997 998 999 1000 1001 1002 1003 1004 1005 1006 1007 1008 1009 1010 1011 1012 1013 1014 1015 1016 1017 1018 1019 1020 1021 1022 1023 1024 1025 1026 1027 1028 1029 1030 1031 1032 1033 1034 1035 1036 103</p>

THE MASTER MISER

A miser who lived in Kufa heard of another miser who was greater than himself. So he wrote and asked if he might become his pupil. The master wrote that he would be glad to have a pupil come to his house as a guest. He came and found the master just considering what he would like to eat. Together they went out to buy provisions. They continued on their way and they came to a bakery and asked if good bread could be bought there. "The best in the world," said the man. "It is as soft as butter." "Ah, well," said the master miser, "if you compare your bread with butter, then butter must be better than bread and we will buy butter instead." So the two misers went to a creamery and asked whether good butter could be bought there. "Yes, indeed," said the man. "My butter is as sweet as olive oil." "Then we will buy oil," said the master, not endeavoring to give a reason. The two men continued their walk, coming at length to the house of a man who sold oil. They entered, and put the same question. "My oil is as clear as water." "Oh," said the miser, "then water must be better than oil, with which it is compared." Then he continued: "Let us go home. I have an abundance of clear water at my house, and it will give me great pleasure to serve you freely." When they came to the house of the master, they entered together, and the host set before his guest nothing but clear, cold water, because he thought he had proved it was the best food in the world.

HAVE YOU SEEN HIM?

"But it really is urgent: the woman is in great pain."

"Doctor is sorry but he cannot take the case."

The heavy door closed gently but firmly, and I was left standing on the steps. All day I had been trying to get a doctor to come to a sick woman who was in a caravan nearby. She was a respectable woman who had worked for me, and who had been taken ill that morning. It was Sunday — the day that should bring Christians nearer together. But we are a world of theorists, and Christianity was at its weekly "rest."

The house stood looking down the drive towards the little caravan. The road ran between the two, separating by a few yards the woman in her suffering and the power to allay it. I had two hands, two eyes and a brain, and yet I could only gape and wonder how to act. I bent my head against the storm and started towards the caravan considering how I might ease the suffering that lay so near to the doctor's closed door. "Oh dear! I murmured, as I started across the empty road. "If only it were possible to push back the years and hear again the gentle Christ going among the sick! If only for this one night I could be given the knowledge or the power —"

"Did you call?" The voice came to me from among the leafy shadows of the roadside. I looked for the speaker and a grave-faced Jew smiled gently down at me.

"Did you call? Are you in trouble?" I looked at him, meeting his

clear steady eyes.

“Are you a doctor?” I asked. He bowed; and I told him our plight, and asked if he would do us the great kindness of coming with me. He bowed again; and then when we came to the caravan the unknown stranger entered it alone. I lingered outside in the deep bush that follows sunset. Very soon the door opened and my friend in need came down the steps towards me.

“What is the trouble?” I asked. And he answered: “You need not worry any more. She is asleep now. When she wakes, she will be well.” I gasped, and he smiled at my incredulity. “Oh, ye of little faith!”

“You seem to have worked a miracle! May I ask to whom we are so indebted? And please allow me to —” He held up a silencing band saying, with a wonderfully expressive smile: “I am only a passer-by.”

Then, at my side I heard a low, weary voice, saying: “The Jews did crucify Christ but once, while we do it everlastingly!” And, without a sound, without even a footfall, he was gone.

From “*The Braille Star Theosophist*”

28a (Print translation into ordinary English.)

Delirium both delights and dejects.

Inspect the specimens of sponges and spiders.

We respect those who respond without reward.

They are unresponsive, unwilling, and uncompromising.

Paul and the fairy played "Sailing Through the Maelstrom."

The neurotic jeopardized their lives by stealing the wheel.

29a (Print translation into ordinary English.)

The dial and the diets keep the dietitians in a riot.

The cowboys' coats and shoes were soiled with blood.

The buoyant recruits ordered biscuits and gruel.

The balls rolled into the drilled hollow.

The happy puppy popped up for supper.

Hurrah for the morrow that will banish sorrow.

He misses the blisses who tosses his kisses.

The kitten knotted the tatting and knitting.

They may say all they like, but they can neither stay nor delay our passage
into the hall to see the display of glass and brass.

Dot 6 represents a diphthong beginning with *i* —



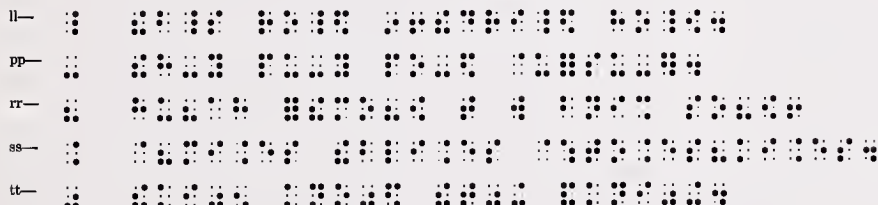
Dots 4-5 represent a diphthong beginning with *o*, except *ou*. —



Dots 5-6 represent a diphthong beginning with *u*. —



Double Consonants



All these signs are medials and may not begin or end a word, except

ay, *ll*, and *ss*, which are also terminals. —



Author's Note

Part-word signs may follow each other if the spelling is right. Some people teach that

se and *sp* may be used as medials; but (except where one prefix or one

terminal follows another) this usage should be avoided because of easy confu-

sion with the *gh* and *wh* signs. Also, some believe that two one-dot

signs should not follow each other — as *w (ea) (ry)* for *weary* — but there is no good

objection if the meaning is obvious. Moreover, because the same sign stands for

ful and for diphthongs beginning with *u*, some people prefer outlining —

We take chances doing the strange dances.

Probably the assembly was closed forcibly.

My sister Grace would rather be called Gracey.

The bride rode in the shade of the wide glade.

Now he commences mending his fences.

He who reposes exposes queer poses.

George ran to the edge of the barge in a great rage.

Marian and the pet lion were companions.

A smile will beguile the weary mile.

They came early and surely for an especially good time.

The tory told his story with fiery fury.

Choose the vase you will use for the rose.

The coyote will bite, but not his mate.

The treaty offers safety from duty.

wt(ch)fl rather than *wt(ch) (ful)*. But to those who have used Grade 2 the familiar way may seem best.

Terminals

ances—	
bly—	
ce-cy—	
de—	
ences—	
es—	
ge—	
ian-ion—	
le—	
ly—	
ry—	
se—	
te—	
ty—	

These signs may follow each other, but where they overlap the last one should be

used. — *mil(es)* not *mi(le)s*; *sor(ry)* not *so(rr)y*; *pla(in)* not

pl(ai)n; *ful(ly)* not *fu(l)y*; *us(es)* not *u(se)s*.

Terminals should be followed by a space, mark, or lower whole word sign.

However, there may be exceptions if the meaning is very clear. It is so easy to confuse

the signs for *se* and *es* that this rhyme may be of help:

When the letter *s* comes first, the sign is like an *s* reversed;

RUSTIC SCENES

Often when the sun is setting, dear old scenes beyond forgetting, flood the
mind and keep us happy: scenes of mammy and of pappy.

There's a village in the valley

Where the simple folk are jolly:

With a church upon the hillock to dispel the people's folly.

Narrow roads are cottage-dotted.

There's a school where pranks are plotted,

Carried out by lads and lasses slipping out of dreary classes!

Homely scenes of simple pleasures;

All long memories holding treasures: —

Jovial dances, huskings hearty;

Now and then a merry party;

The pressed roses from the victory hayride,

Cartoons of the 12-night sleighride!

Scenes of hollyhocks and poppies,

Precious heirlooms, recent copies,

Potted currents, russet apples,

Braided matting, fair day ruffles, —

Chatting — spooning — wooing — guessing

How the neighbors are progressing! —

Dear old scenes: as sweet as kisses,

And as fleet as maiden blisses.

R. R. H.

SHEIK JUSTICE

Many years ago, I journeyed across the plains of Syria with an Arabian sheik whose companionship I had sought for protection. I was in need of his protection because I was carrying with me a considerable quantity of gold bullion which my government was sending to Baghdad by way of the Mesopotamian Plains. There were in the company twenty men and about ninety camels, besides the sheik. He rode a handsome white mule. I was given to ride an equally handsome white Arabian horse. As was to be expected, the sheik was treated with great respect and consideration by his men who, being ignorant sons of the desert, knew the commands of their chief to be their only law. From his hand they stolidly received reward or punishment, giving only respect and obedience in return. One thing that had seemed strange to me was the great kindness and consideration that both the sheik and his men gave to the sheik's white mule. It was treated almost like a person and even allowed to share the sheik's tent by day and by night. The chief and his beast were rarely separated from one another. This, however, did not appear to be at all strange to the men of the caravan, and I soon discovered the reason.

The 8 pounds of gold bullion entrusted to my charge, I carried in a leather handbag which was kept in my tent at night. Each morning

Figure 6. The effect of the number of iterations on the performance of the proposed algorithm. The figure shows the average fitness value (AVF) and standard deviation (SD) for each iteration. The AVF decreases as the number of iterations increases, indicating convergence. The SD remains relatively low throughout the iterations, suggesting stable performance.

A 15x15 grid of black dots on a white background, representing a sparse matrix. The dots are arranged in a pattern that suggests a banded structure, with higher density along the main diagonal and some off-diagonal elements, particularly in the lower-left and upper-right quadrants.

Figure 1. The 16 stimuli used in the experiment. The stimuli are arranged in two rows of eight. Each stimulus consists of a 4x4 grid of dots, with some dots missing to form a pattern. The patterns are labeled with numbers 1 through 16.

33a (Print translation into ordinary English.)

I was careful to put my hand into the bag to make sure that the canvas sack containing the bullion was safe. On the ninth day I was astonished to discover that the sack of bullion was gone. At once I sought my Arabian host, and said: "Sir for eight days I have been your guest and I know not how to express my gratitude for your princely hospitality." The sheik clapped his hands to his breast, bowed low, and said: "To give hospitality is the Arab's highest delight." Then I continued:

"Now, I am pained to be compelled to confess that a shadow has come over the sun of my joy, which, as a guest, I must reveal to my host." I then told him of my loss. He asked me a few questions and then sat silent for a long time, stroking his long white beard. At length he rose, saying:

"We will remain in camp to-day. Some of the saddles need repairing and two or three of the donkeys have lost their shoes. Before sundown you shall have your gold. Go in peace!"

In an hour or so I saw the sheik wander away from camp alone. It was noon before he returned. Giving orders not to be disturbed, he spent the entire afternoon in his tent. I began to feel anxious about my money. The only man who could get it for me was sleeping — with his favorite mule! Towards evening he came out and ordered dinner. By now I even began to misjudge the chief himself. But, when the meal was eaten, the old sheik, in his most brilliant raiment, came slowly forward, mounted a mass of freight, seated himself on the top and motioned me to take a place near him. Then in a stern voice he said: "Assemble all the men." And when they were assembled the

[illegible]

34a (Print translation into ordinary English.)

sheik with the utmost deliberation looked slowly up and down the row of stolid faces. For at least five minutes he looked, until I began to feel like saying or doing something to break the tense silence. Presently he began speaking very deliberately: "This day my name has been in disgrace before my guest and in the sight of Allah. Stealing is a crime hated by God and man; but he who steals from a guest is seven times accursed!"

He then launched forth into sentences of violent imprecations declaring that no revenge was harsh enough for a thief: that God himself veiled his face when he looked down upon the company who had among them such an abandoned sinner. His voice rose as he pictured Allah calling upon him to destroy the culprit and restore the gold. Then suddenly he paused, and in his old calm voice continued: "My white mule in the tent yonder is a descendant from the milk-white creature upon which Mohammed rode to the seven heavens. My mule has prophetic sense, and never fails to reveal that which is divinely true. The spirit of the great Mohammed is with the mule and uses her to make known the mind of Allah. The mule will tell me who committed this theft. Though she cannot use our language as her throat is the throat of a dumb beast, she will use her own way in revealing the culprit." Every eye was fixed upon him as he paused, and then continued: "Now I command each of you to go one by one into my tent. Close the flap so that no one can see you but Allah. Then shall you each pull the tail of the mule. When an innocent hand touches her, she will be silent. When the hand of the thief touches her, she will bray. That is how the mule will relay to us the message of Allah. Then shall we seize the thief and slay him without mercy."

[illegible]

35a (Print translation into ordinary English.)

There upon, the man at the head of the line rose slowly,
entered the tent, closed the flap, remained an instant, and then returned
to his seat on the ground by the others. As each man returned, the sheik
silently motioned to the next in line. It was difficult to decide who was more
affected, the men or myself. I kept listening for the expected bray
and dreading the vengeance I was certain then to witness.

Fifteen men had entered and returned, and still no bray. Only five
more. My excitement grew with the suspense: and now the last man was on his way!
The last man went in and came out, without a sound. We had staked our case upon a
mule and she had failed us. The Arabian sheik remarked quietly to me,
"Keep silence, all is well."

The men were now sitting on the ground in their original order. Their chief now ordered them
to stand, and to hold their hands out before them palms up. Slowly the
sheik walked down the line, stooping before each man to lay his cheek
against each upturned palm. Repeating this process until he came to the
twelfth man, he suddenly recoiled, drew his sword, and
shrieked; "Thou thief! Get that gold at once or I will dismember thee
on the spot!" The man fell to his knees, and then upon his face, begging for
mercy. Then getting to his feet he stepped outside the little circle, removed
a stone, pushed away some loose earth, and came back with my canvas
bag of gold bullion.

"Give it to our guest!" said the Arabian host. The bag was passed to me,
and I announced the contents to be intact. Two men were then ordered to flog
the unfortunate thief. Nevertheless after a few not too heavy strokes, I

36a (Print translation into ordinary English.)

asked mercy for him, and the sheik ordered his release. Where upon the meeting broke up. As I lay awake wondering how this detection had been accomplished, I could devise no theory that seemed to fit the case.

Therefore, the next day while we rode along side by side most agreeably, I asked my kindly host to explain his witchcraft. He gave me a few sidelong glances and then said:

"You will not tell my men? They will never guess and you must not betray me."

I reassured him; and he confessed. The tail of the mule had been soaked all afternoon in mint and then well dried.

"All the men pulled the tail except the guilty one. His hands alone had no smell of mint upon them."

He laughed softly and I responded:

"Mashalla! God is great."

By J. L. Barton (adapted)

8. USING PART-WORD SIGNS — OUTLINES

agrbly We were agreeably entertained. He came most agreeably.

esp It is an especial treat — especially right now. She is especially kind.

(*special/ly* — specially *special/ty* — speciality)

herf (not *herf*) *myf* (not *myf*) *yrf* (not *yourf*)

immediate/ly They will judge the case immediately, for he is not unjust.

like/ly It is likely to please us, but not likely to please them.

likewise Go and do likewise. No, do otherwise, not likewise.

re/member “Remember the days of thy youth?” Remember?

never/ss He came nevertheless. It is nevertheless quite true. Nevertheless we are here.

nte My note was as good as her notes made possible. His notes were good.

on/ce He came once and never again. Once upon a time.

on/ly “He only is rich who is content.” Only the good will come.

otherwise I was there; otherwise I would know. It cannot be otherwise.

pres There is no time like the present for presenting the presentation.

prev An ounce of prevention will not prevent this ailment.

pblty We will prevent it if we possibly can. Possibly you can.

pro/bly It is probably too late. Yes, probably it is too late.

rle Most of the rules are good, but that rule really is silly.

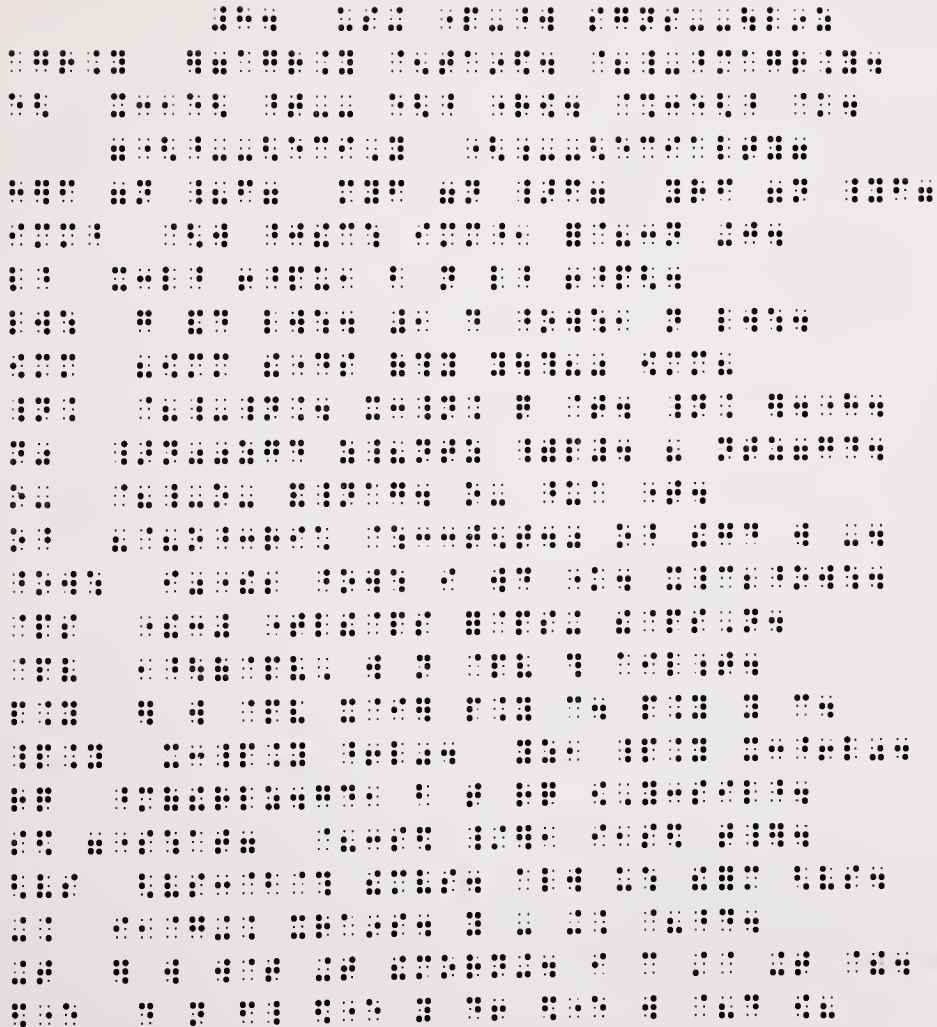
siwhat He is somewhat stronger, I am somewhat taller.

themvs *Themvs* is better than *themvs*. Always use the form *themvs*.

us/ss I am going unless it rains. You come unless he does.

unt We will wait until the morning. I can stay until then.

what/ever Do not fall whatever you do! Whatever will he do now?



SADDLES TO RAGS (adapted)

One especially hot day an old man was going peacefully along the road in merry England. He lived in the dales of Yorkshire and now he was journeying towards the uplands to pay his rent to his landlord. He rode a dejected-looking nag, on a shabby saddle; and neither man nor beast presented any show of spirit. Nevertheless, as they were passing through a lonely piece of the roadway, they were overtaken by a stranger who seemed very agreeably inclined.

"Well met, old man!" cried the stranger. "Where are you going on that sleepy old mare of yours?"

The farmer, being likewise in a genial mood, answered that he was going down the road a piece to pay his yearly rent.

"Well met, indeed!" exclaimed the other. "And may I join you as I am likewise going down the road a piece?"

"Thank you kindly, sir," responded the farmer agreeably; "if you care for my company we might ride along together."

Now the farmer was a just man; but he well knew he was quite likely to meet with thieves in this deserted wayside. Nevertheless he spoke freely with the stranger and treated him most agreeably. Possibly he would have acted otherwise if he had been more wise than honest.

"How far are you going?" asked his new acquaintance and companion.

"To tell the truth, kind sir," he replied, "I am going only two miles to pay my yearly rent which I usually pay every half year, but this time my land owner has been away and so I now have a whole year's account to render."

"Is your rent a large amount?" inquired his companion.

"Well," said the farmer simply, "my half year's rent comes to 40 pounds; but, my landlord having been to war, I am bringing a whole year's rent with me this time, and I am very grateful for your company too, and the protection it will probably afford me. Thieves make themselves very free nowadays, — especially in such lonely places as this. You could probably put one to flight in no time, with your splendid horse here."

The stranger (who was a fine rogue) chuckled inwardly to hear the old fellow rattle on in this style. "My friend," he said, "you should not speak so freely to strangers, especially concerning so much money. I am not at all sure that I could protect you, or even defend myself, if it were necessary."

To this the farmer responded: "Oh, never fear! I am not in the least afraid of thieves. My money is quite safe."

"How so?" asked his companion. "How can you be so sure?"

"Well, sir," the farmer replied amiably, "it is tucked into this old saddle upon which I ride. No one would ever think of looking for it there! Surely no one would expect to find money in this ragged old saddle! Would they, now?"

"Probably not," his companion agreed; and the two men jogged along together until they came to where the road passed through a gully.

Here the stranger suddenly whipped a pistol from his pocket, pointed it at the old man's head, and demanded that he hand over his gold!

But the old fellow was crafty! Before the rogue knew what was happening, the farmer had undone

40a (Print translation into ordinary English.)

his saddle and flung it over the hedge into the field beyond.

"If you want it, go and fetch it!" he yelled loudly. Instantly the

thief sprang from his horse, leaped the fence, and was bounding towards the saddle

which was almost hidden among the lush grasses. No sooner had he left his seat,

than the shrewd old man, leaving his dejected mare to find her own way

home, mounted the rogue's fine horse, settled himself

comfortably in the saddle, and made off at full gallop! No need to bid

him ride fast! In vain the thief ran and roared after him.

"Stay! Oh, stay!" he shrieked. "Return, and you shall have all your

gold, only leave me my good horse."

"Nay, merry, not I!" said the farmer. "For once I've out-
witted a knave!" And the rogue well knew it was no use trying to over-

take the man galloping away on his good steed, while he had nothing to ride

unless he chose to belabor the poor old nag that had been left behind. So he

decided to console himself with the money bags. He ran quickly back to the

old saddle and turned it inside out, and, finding nothing, he tore it

to shreds but not a shilling did he see. In a great rage he drew his sword

and chopped the saddle to rags; but there was not so much as one penny-

piece to be found.

Meanwhile the old farmer galloped on until he was quite exhausted. At last
he came to the landlord's house. He paid his rent — which was all the time reposing

in safety in his pocket — then before returning home, he undid the

rogue's saddlebags and looked inside. There was a fine sight to be

sure! Five hundred pounds in silver and five hundred

pounds in gold. The landlord stared incredulously

when he saw all that wealth.

“Oh,” said his tenant, “as I was coming here, I met a simple fool by the wayside, and we swapped horses. But, never mind. I’ve got the better of him as you can see.”

“What a lucky thing for you,” said his landlord. “Now you will be able to take things somewhat easier for the remainder of your life!” And so he did.

THE HEAVENLY JEWEL

A greatly respected man was once unwisely condemned for a conspiracy in which he had had no part. While he was being detained in prison, his little son went to the palace demanding to see the king. The boy was most respectful. He did not say that his father was being detained unjustly. Instead, he told how kind his father was at home. Then he reminded the king how all the people loved him, and knew he would not be unkind to anyone among them. There upon the king relented at once, giving orders for the boy’s father to be released without delay. When his father came to him, the child exclaimed:

“God will give me a jewel with which to show my thanks!” To this the king replied: “When you find the heavenly jewel bring it to me yourself. I am not sure that its sparkle will give me as great a reward as does the joy of gratitude shining in your eyes.

Years sped on, and the king forgot; but the boy and his father did not forget. One day they heard someone say that the king was ill and could not get well unless a special herb was brought to him. This herb grew so high up the mountain that nobody

had been able to reach it.

"Now is my time," said the lad to himself. "This is the jewel that God will give me to show my gratitude." He knew just where the precious herb grew, at a great height on a ledge that stood out from the mountain side, and there was no path leading up to it. But "Where there's a will, there's a way." The lad climbed far up beyond the ledge, tied a rope about some trees, and, letting himself down, hand over hand, he stood at last on the spot where the desired plant was growing. He gathered a spray of the rare plant — leaves, bloom, and root — and putting them inside his cap so they might not be crushed he climbed the rope and carefully made his way back to the little village at the foot of the mountain. The next day he went with his father straight to the palace and asked to see the king. He was allowed to enter without delay.

"See, oh king!" he said, "God has given me the jewel to repay your kindness and to prove my gratitude." Then the king, knowing the herb to be the one thing that alone could cure him of his illness, said: "Nay, my son, God gave you a thankful heart; that is the heavenly jewel!"

(adapted)

ONE-CELL NUMBERS FROM 10 TO 50

10 j	11 k	12 l	13 m	14 n	15 o	16 p	17 q	18 r	19 s
20 t	21 u	22 v	23 x	24 y	25 z	26 and	27 for	28 of	29 the
30 with	31 ch	32 gh	33 sh	34 th	35 wh	36 ed	37 er	38 ou	39 ow
40 w	41 ea	42 be	43 con	44 dis	45 en	46 to	47 were	48 his	49 in
50 by	1832—			\$20.50—					

Fractions: Some fractions may be written in one cell, thus:

1/2— $\begin{smallmatrix} \bullet & \bullet \\ \bullet & \bullet \end{smallmatrix}$ 1/3— $\begin{smallmatrix} \bullet & \bullet \\ \bullet & \bullet \end{smallmatrix}$ 2/3— $\begin{smallmatrix} \bullet & \bullet \\ \bullet & \bullet \end{smallmatrix}$ 3/4— $\begin{smallmatrix} \bullet & \bullet \\ \bullet & \bullet \end{smallmatrix}$ etc.

This may not be done if the numbers would overlap, or where the character might have more

than one meaning. When used as a fraction, $\begin{smallmatrix} \bullet & \bullet \\ \bullet & \bullet \end{smallmatrix}$ is 1/5, not

2/5. It is often possible to mistake a fraction for a whole number, as

$\begin{smallmatrix} \bullet & \bullet \\ \bullet & \bullet \end{smallmatrix}$ which means either 1/2 or 35, and in such cases the hyphen

should be inserted between the number-sign and the fraction, thus: $\begin{smallmatrix} \bullet & \bullet \\ \bullet & \bullet \end{smallmatrix}$ of $\begin{smallmatrix} \bullet & \bullet \\ \bullet & \bullet \end{smallmatrix}$

equals $\begin{smallmatrix} \bullet & \bullet \\ \bullet & \bullet \end{smallmatrix}$ (1/2 of 35 = 17-1/2). The older and original method of writing fractions is:

1/2— $\begin{smallmatrix} \bullet & \bullet \\ \bullet & \bullet \end{smallmatrix}$ 2/3— $\begin{smallmatrix} \bullet & \bullet \\ \bullet & \bullet \end{smallmatrix}$ 3/4— $\begin{smallmatrix} \bullet & \bullet \\ \bullet & \bullet \end{smallmatrix}$ etc.

Dates: The number of the month, day, and year may be written thus:

Oct. 12, '38— $\begin{smallmatrix} \bullet & \bullet \\ \bullet & \bullet \end{smallmatrix}$ $\begin{smallmatrix} \bullet & \bullet \\ \bullet & \bullet \end{smallmatrix}$ $\begin{smallmatrix} \bullet & \bullet \\ \bullet & \bullet \end{smallmatrix}$ or $\begin{smallmatrix} \bullet & \bullet \\ \bullet & \bullet \end{smallmatrix}$ $\begin{smallmatrix} \bullet & \bullet \\ \bullet & \bullet \end{smallmatrix}$ $\begin{smallmatrix} \bullet & \bullet \\ \bullet & \bullet \end{smallmatrix}$

Cautions: Space before the number sign if it might be mistaken for *ble*

or the word *no*. Do not use $\begin{smallmatrix} \bullet & \bullet \\ \bullet & \bullet \end{smallmatrix}$ for 10 where a zero would

make sense.

When very important numbers are given only once, it is better to write them in full.

However, these number short-cuts are most useful in marking paid bills,

and in keeping personal records and accounts.

ILLUSTRATIVE SENTENCES FOR WRITING

There are 12 things in a dozen, and 20 things in one score.

There are 24 sheets in a quire, and 24 hours in a day.

Most months have 31 days. Four months have 30 days:

February having only 28 or 29. There was war in 1917.

There are 12 inches in a foot and 36 inches in one yard.

A rod contains $6\frac{1}{2}$ yards or $16\frac{1}{2}$ feet.

The lot was $\frac{1}{38}$ miles wide and $\frac{3}{37}$ miles long.

We had \$19.50 and we spent \$10.25, leaving \$9.25.

The last check was dated May 13, 46. The child was born Nov. 20, 1918.

Lincoln was born Feb. 12, 1809; Washington, Feb. 22, 1732.

In music many pieces have the same name. There are about 721 lulla-

bies; 628 romances; 530 memories; 616 reveries; 548

nocturnes; and at least 313 longings.

Once a man played for 48 hours without notes and without rest.

The saxophone dates from 1840, the baton from 1830.

The Arabs believe whistling makes one unclean for 40 days.

TO-MORROW WE MAY BE YOUNGER

Under date of June 23, 1941, it was announced that what we regard as a

normal life span is only about $\frac{1}{2}$ what we could enjoy. Although we have not

yet found the fountain of youth, every now and then there is a near miss. For over

50 years about 30,000 workers have been experimenting, and they have found out

many interesting things. For one thing, they believe our life span can be prolonged 20 or

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45a (Print translation into ordinary English.)

30 years beyond the present average. This startling idea developed from certain tests carried on among some 35 people all over 125 years of age. They ranged in age from 125 to 136. These Methuselahs were found to be very "brisk and lively", and they seemed to have caught a "second wind", after middle age when their sight improved, the hair-coloring freshened, and they seemed to have developed great resistance to disease. The question is asked: What special endowment did they possess? The answer was found in their connective tissue which was in a most remarkable state of preservation. Somehow they had all managed to keep this particular tissue young! Because bones continue to grow throughout about 1/6 of our life time, keeping this particular part of the body active for 20 or 30 years would extend our life span to about 125 or 150 years at least. At a clinic held in 1937, serum was used on people all of whom were over 50 years of age. Immediately their health and working capacity improved, and senile troubles soon disappeared. When this wonderful elixir of youth comes into general use, our pet cats will live from 12 to 18 years; our dogs, from 18 to 24 years; and our horses from 35 to 50 years. Your pet canary will have 1/3 more life ahead of him, and as for you, yourself, just double your present life expectancy and add whatever pleases your fancy.

From the *Braille Courier*.

[illegible]

SALT VS. SLEEP (adapted)

Having found that ordinary salt tends to make people restless and wakeful, tests were made to see if the lack of salt in the diet would produce the contrary effect and act as a cure of insomnia. The tests were made with nervous and wakeful people between the ages of 20 and 25, keeping them on a salt-restricted diet until all but three of them showed extraordinary improvement. Of the 20 who took the treatment, 17 began to sleep better in about 13 days. Within 4 to 7 days, 11 were sleeping normally, 14 were greatly improved in concentration and disposition. 11 had lower blood pressure and more normal pulse. After two or three weeks, 15 of them reported freedom from disturbing dreams. Along with their improvement in health came an equal improvement in mood. One man of 23 was able to enjoy reading for the first time in 29 months. A woman of 27 — who had been afraid to sleep for fear she would forget to breathe — had better rest after 12 days of this treatment. Another man, age 22, who had not slept more than two hours at a time for 16 months, had good rest in 13 days; but a few months later he had to be given salt to keep up the normal body requirements. This proves that a salt-low diet must not be tried except under the most strict medical supervision. A lack of salt might be especially harmful in hot weather or in times of strenuous exertion. Moreover, this article has been adapted to show the use of one-cell numbers, and must not be taken literally.

For Example: The Revo. War began at Concord and Lex. George Wash.
was Commander-in-Chief of the Contin. Army. Many of the sold. were born in
Eng. and died in Amer.

"So I pass by and die; unknown, alone and gone."

Examples: You have my book. He bet a cent. They were diapleased but I was glad
to have aeen what we have been discussing. "And they who came to acoff remained
to pray."

10. MINUTIAE

The Abbreviation Point

The abbreviation point is dot 3. It should be used after all common abbreviations — Mr. Esq. St. etc., and after the special abbreviations of Grade 3 for long and recurring words. In handwriting it may be used impromptu.

Mr. Esq. St. etc. and after the special abbreviations of Grade 3 for long and recurring words. In handwriting it may be used impromptu.

(See the copy on page 48 for further examples.)

The Poetry-line Sign

When poetry is written as prose instead of line by line, we may use the poetry-line sign — ⠠⠨ or just leave an extra space, thus:

Mr. Esq. St. etc. and after the special abbreviations of Grade 3 for long and recurring words. In handwriting it may be used impromptu.

This sign will be used in the poems on page 49. However, for most handwriting the blank space is preferred.

Exceptions to Spacing Rules

One of the minor details of Grade 3 is the questionable privilege of omitting the space before the words *have* and *a*, and before lower prefixes and after terminals, when the meaning is very obvious. Bear in mind that saving of space is not so important as clearness and ease in reading and writing.

Mr. Esq. St. etc. and after the special abbreviations of Grade 3 for long and recurring words. In handwriting it may be used impromptu.

ORPHEUS AND EURYDICE

Long years ago the poet Orpheus lived most agreeably with his wife Eurydice, until she was taken from him by death. Unable to endure her absence, Orpheus immediately vowed to bring her back whatever happened. He made an especial offering to the Goddess of Love and she agreed to aid him if he would remember not to look upon his beloved until they had reentered this world. Somewhat cheered by her kindness, Orpheus searched for Eurydice and found her among the spirits. Remembering the rule, he did not look at her, but bade her follow him: otherwise he might have lost her forever. Presently Eurydice began to upbraid him, saying possibly he did not love her anymore. She knew this was unlikely, nevertheless she taunted him until he took her in his arms. Instantly she sank lifeless at his feet.

"Oh, what have I done?" wailed Orpheus. "Now I shall die of sorrow." But once more to prevent their grief the Goddess of Love reappeared, and bending over Eurydice she whispered: "Awake, Eurydice, your husband is here to take you home."

Orpheus, who had thought his one look at Eurydice had probably offended the Goddess of Love, was now overjoyed to hear her saying to him: "Because you have been faithful and devoted to Eurydice and to me, your trials are all over. Return to the beautiful world of life and sunshine." Immediately the Goddess disappeared, and, hand in hand, Orpheus and Eurydice ascended from the realm of darkness to the world of happiness and light.

From GODS AND HEROES

"LIFE" FROM MANY PENS (for writing)

Why all this toil for glory of an hour? ∴ ∴ Life is a short spring,
man is but a flower. ∴ ∴ To be is better far than not to be — ∴ ∴ Though all our life may
seem a mystery. ∴ ∴ Nature to each allows his proper sphere: ∴ ∴ The cradle
and the grave, alas? How near! ∴ ∴ Live well, how long or short,
leave unto heaven; ∴ ∴ They who forgive most, shall be most forgiven. ∴ ∴ True love
and straight good fortune unto no man befall: ∴ ∴ Thy fate is but the common fate that's shared
by all: ∴ ∴ The trust you are given, guard: unto thyself be true and just, ∴ ∴ For live we
how we may, yet die we must. ∴ ∴ Make then while yet ye may, your God,
your friend, ∴ ∴ Whom many worship but few comprehend. ∴ ∴ How long we
live, not years but actions tell: ∴ ∴ That man lives twice
who lives his first life well!

(liberally adapted)

WHAT SHALL I CALL MY SWEETHEART?

You may call her a kitten but never a cat: You may call her a mouse but
never a rat. She may be a chicken but never a hen: One may speak of a
dimple but not of a wen. You may call her a duckling — don't
call her a goose Unless on the instant you mean to vamoose! In each pair
of words there's a wrong and a right: Call your sweetheart a
vision, but never a sight!

Anon.

THE STOLEN STRAD

Mr. Cone, private detective for the insurance company, called upon Mr. Volan at four p.m. one afternoon. Mr. Volan's valuable violin had been reported missing. In his time, Cone, too had played the fiddle; but that was years ago. Volan led Cone at once into his studio on the lower floor. It was a large, dim apartment, with a fireplace (now sealed by bricks), a glass cabinet containing many old-fashioned musical contrivances; a grand piano littered with music scores, and an old spinet, ornate, but decrepit with age. On the piano were two violin cases, two bows, but only one violin. The old violinist was plainly harassed. He said:

"Please sit down, sir. We have searched everywhere."

Cone murmured, "I won't keep you long."

Just at that moment a tall, romantic-looking lad appeared in the doorway. He was Ramón Beltrán, Volan's protégé. Volan waved the boy aside; but Cone said: "Have him come in. I would like to hear him play." And Beltrán entered.

Note: Sometimes it is desirable not to waste most of a line

at the end of a paragraph. A new paragraph may be indicated by leaving

two or three blank cells. If the paragraphs are very long, it may be

helpful to indent the line in which a new paragraph begins. In England a

star is put in the left margin to show that a paragraph begins in the course of the line.

Note the spacing that marks a new paragraph in the following story.

The first paragraph is indented. The second paragraph begins in the middle of the line, marked by a star in the left margin. The third paragraph is indented. The fourth paragraph begins in the middle of the line, marked by a star in the left margin. The fifth paragraph is indented. The sixth paragraph begins in the middle of the line, marked by a star in the left margin. The seventh paragraph is indented. The eighth paragraph begins in the middle of the line, marked by a star in the left margin. The ninth paragraph is indented. The tenth paragraph begins in the middle of the line, marked by a star in the left margin. The eleventh paragraph is indented. The twelfth paragraph begins in the middle of the line, marked by a star in the left margin. The thirteenth paragraph is indented. The fourteenth paragraph begins in the middle of the line, marked by a star in the left margin. The fifteenth paragraph is indented. The sixteenth paragraph begins in the middle of the line, marked by a star in the left margin. The seventeenth paragraph is indented. The eighteenth paragraph begins in the middle of the line, marked by a star in the left margin. The nineteenth paragraph is indented. The twentieth paragraph begins in the middle of the line, marked by a star in the left margin. The twenty-first paragraph is indented. The twenty-second paragraph begins in the middle of the line, marked by a star in the left margin. The twenty-third paragraph is indented. The twenty-fourth paragraph begins in the middle of the line, marked by a star in the left margin. The twenty-fifth paragraph is indented. The twenty-sixth paragraph begins in the middle of the line, marked by a star in the left margin. The twenty-seventh paragraph is indented. The twenty-eighth paragraph begins in the middle of the line, marked by a star in the left margin. The twenty-ninth paragraph is indented. The thirtieth paragraph begins in the middle of the line, marked by a star in the left margin. The thirty-first paragraph is indented. The thirty-second paragraph begins in the middle of the line, marked by a star in the left margin. The thirty-third paragraph is indented. The thirty-fourth paragraph begins in the middle of the line, marked by a star in the left margin. The thirty-fifth paragraph is indented. The thirty-sixth paragraph begins in the middle of the line, marked by a star in the left margin. The thirty-seventh paragraph is indented. The thirty-eighth paragraph begins in the middle of the line, marked by a star in the left margin. The thirty-ninth paragraph is indented. The fortieth paragraph begins in the middle of the line, marked by a star in the left margin. The forty-first paragraph is indented. The forty-second paragraph begins in the middle of the line, marked by a star in the left margin. The forty-third paragraph is indented. The forty-fourth paragraph begins in the middle of the line, marked by a star in the left margin. The forty-fifth paragraph is indented. The forty-sixth paragraph begins in the middle of the line, marked by a star in the left margin. The forty-seventh paragraph is indented. The forty-eighth paragraph begins in the middle of the line, marked by a star in the left margin. The forty-ninth paragraph is indented. The fiftieth paragraph begins in the middle of the line, marked by a star in the left margin. The fifty-first paragraph is indented. The fifty-second paragraph begins in the middle of the line, marked by a star in the left margin. The fifty-third paragraph is indented. The fifty-fourth paragraph begins in the middle of the line, marked by a star in the left margin. The fifty-fifth paragraph is indented. The fifty-sixth paragraph begins in the middle of the line, marked by a star in the left margin. The fifty-seventh paragraph is indented. The fifty-eighth paragraph begins in the middle of the line, marked by a star in the left margin. The fifty-ninth paragraph is indented. The sixtieth paragraph begins in the middle of the line, marked by a star in the left margin. The sixty-first paragraph is indented. The sixty-second paragraph begins in the middle of the line, marked by a star in the left margin. The sixty-third paragraph is indented. The sixty-fourth paragraph begins in the middle of the line, marked by a star in the left margin. The sixty-fifth paragraph is indented. The sixty-sixth paragraph begins in the middle of the line, marked by a star in the left margin. The sixty-seventh paragraph is indented. The sixty-eighth paragraph begins in the middle of the line, marked by a star in the left margin. The sixty-ninth paragraph is indented. The seventieth paragraph begins in the middle of the line, marked by a star in the left margin. The seventy-first paragraph is indented. The seventy-second paragraph begins in the middle of the line, marked by a star in the left margin. The seventy-third paragraph is indented. The seventy-fourth paragraph begins in the middle of the line, marked by a star in the left margin. The seventy-fifth paragraph is indented. The seventy-sixth paragraph begins in the middle of the line, marked by a star in the left margin. The seventy-seventh paragraph is indented. The seventy-eighth paragraph begins in the middle of the line, marked by a star in the left margin. The seventy-ninth paragraph is indented. The eightieth paragraph begins in the middle of the line, marked by a star in the left margin. The eighty-first paragraph is indented. The eighty-second paragraph begins in the middle of the line, marked by a star in the left margin. The eighty-third paragraph is indented. The eighty-fourth paragraph begins in the middle of the line, marked by a star in the left margin. The eighty-fifth paragraph is indented. The eighty-sixth paragraph begins in the middle of the line, marked by a star in the left margin. The eighty-seventh paragraph is indented. The eighty-eighth paragraph begins in the middle of the line, marked by a star in the left margin. The eighty-ninth paragraph is indented. The ninetieth paragraph begins in the middle of the line, marked by a star in the left margin. The ninety-first paragraph is indented. The ninety-second paragraph begins in the middle of the line, marked by a star in the left margin. The ninety-third paragraph is indented. The ninety-fourth paragraph begins in the middle of the line, marked by a star in the left margin. The ninety-fifth paragraph is indented. The ninety-sixth paragraph begins in the middle of the line, marked by a star in the left margin. The ninety-seventh paragraph is indented. The ninety-eighth paragraph begins in the middle of the line, marked by a star in the left margin. The ninety-ninth paragraph is indented. The hundredth paragraph begins in the middle of the line, marked by a star in the left margin.

51a (Print translation into ordinary English.)

"He makes his debut to-night," Volan said proudly;
and then added: "He was to have used my violin. He should be practising."

Young Beltrán put an arm affectionately around the old man's
shoulder, saying: "But you must not worry, padre; I shall use
the Amati." Cone sat silent, thinking, watching. On the piano
rack a Beethoven folio stood open at the famous *Moonlight*
Sonata. Cone said: "I am very fond of the sonata. Will you
play it for me, please?" Ramón said: "We played it last
night. Would you really care to hear it?" "I would, indeed," re-
plied Cone; and as an after thought he added: "But if you do not mind —
I will not sit still. May I just walk about the room? Music affects
me like that sometimes." Old Volan said vaguely: "It would sound better
on the Strad." "I'll do my best to find it, but first, the sona-
ta." Ramón smiled, plucked the strings of the high-arched
Amati, and began to play. But he thought: "Strange lover of music,
indeed! Who must walk about with his ear bent down, now to the fireplace,
now to a padded chair, and now to the old spinet."

Volan accompanied the lad. Cone listened. At the spinet he
lingered, seeming to hear something — a restless spinet vibrating to the notes
of Ramón's violin. Then Cone straightened up; and at his voice the shocked
music ceased. "The Strad is here!" He thumped the old spinet, and
the lacquer fell away in flakes. He said: "Suppose you show us the
spring, so we can get it out. I am afraid you cannot collect any
insurance." The old man was staring blankly into Cone's face.

He said: "But I did not know — I never guessed."

Cone said: "But of course you didn't." He was smiling kindly now.

"You show us, Ramón." The boy raised his eyes, and said: "I was excited, hiding it in the night. I was afraid I would be caught. Will you arrest me?" He knelt down, trembling, at the spinet; slid away the panel, and drew out the violin. The old man cried:

"Ramón! Oh Ramón! Why did you do this thing?" Then the boy's temper flared. "What am I and my debut but an expense to you? You are too old for such poverty! An old man, once so great, should not be poor like this. I wanted you to have the insurance." He handed the Strad to Cone. Volan said sharply: "I shall not let you arrest him. Leave my house."

Mr. Cone laid the Strad on the grand piano, and took up his hat.

He let his hand rest on young Beltrán's shoulder, as he said,

"You will soon make money, Ramón. He will not be poor much longer.

Don't ever be tempted again, will you?" At the door he turned, saying kindly: "Tonight I shall hear the Strad played by a new master, and I will not walk about. I'll sit very still, listening.

(adapted)

EPILOGUE

This book is written especially for those who will write braille by hand, to whom the saving of every dot is important. Books must be printed with a nicety of precision; but the hand that pushes the stylus must be trained to choose the word-form that offers the greatest speed and the least fatigue. Many of the rules are for use only in case of doubt, and may be regarded more as guides than as laws. In this book we have tried to teach Grade 3 without much verbiage of rules, insisting only that the meaning must be clear and free from actual errors of spelling.

THE EXCEPTION VS. THE VIOLATION

We must not violate the rules; but they should be used with a clear understanding of their meaning and purpose. Let us not be sticklers for uniformity. If you find yourself writing (*grtst*) and then realize that you should have written (*great/st*) (which takes 8 dots instead of 14), do not erase it—that would waste time and spoil the writing. But each one, knowing his own vocabulary best, should figure and learn the shortest word-forms for the words used most frequently.

It is impossible to word the rules so they will fit every case. A convenient fact to keep in mind is that the saving of space is not so important as speed and ease. If, for example, you come to the end of a line, having room for a sign (like *to* or *by*) but no room for the word which follows, it is better to put the sign on the next line than to spell out *to* or *by*, thus writing 7 dots instead of 3. We should not double our labor either for space or for uniformity.

Another point worthy of mention is the frequent need for choosing between overlapping signs. For example, consider the many words that end with *ary* and *ery*. One rule says: "Do not omit a vowel that can be included in a part-word sign." This is a very good rule in the case of *en* and *in*, where the signs have fewer dots than the letter *n*. But in the case of *ary* and *ery*, if we omit the vowel we can use the *ry* sign which is only one dot instead of 8 or 9. It is highly desirable when the meaning is perfectly clear, to use the shortest possible word-form. In this connection we should draw attention to the choice between the signs for *ty* and *ity*, to which the above remarks apply. Note, however, that as a rule the terminal signs are not used in monosyllables. There are those who hold that it is not the best form to write *love/ble* for *lov-a-ble*, because the sign for *love* includes the letter *e*. So, in these cases, the word can be outlined. Some progress was made in this direction in the 1921 edition of the Key

issued in London, which authorized the following:

⠠⠠⠠⠠⠠⠠ —necessarily ⠠⠠⠠⠠ —peoples ⠠⠠⠠⠠⠠⠠ —quali-

ties. The Key also provides that outlines and 2 cell signs for

words ending in *e* may have additions, thus assuming the dropping of the

final *e*. Example: ⠠⠠⠠⠠⠠⠠ —acknowledging ⠠⠠⠠⠠⠠ —believing

⠠⠠⠠⠠⠠ —changing ⠠⠠⠠⠠⠠⠠ —conceivable ⠠⠠⠠⠠⠠⠠⠠ —continuation

⠠⠠⠠⠠⠠⠠ —continuity ⠠⠠⠠⠠⠠ —enclosure

The more liberal brailist questions such rules as, "Only *e* may be left out of a one-syllable word." This rule may be a good general standard, but consider all the exceptions— *bet*—best *nr*—nor *pt*—put, etc. Where the subject and the

context make the meaning obvious, special signs may be designed.

For example, if you are writing about ad airy-farm you would talk about *mlk*—milk

crm—cream, *btt/er*—butter, *chrning*—churning, etc. Or, if you are a teacher, you would write

about the pupils—ppls, blackboard—blkbd, schoolroom—schlrm, etc. Such self-evident


shortcuts are not permitted in standard transcribing but are practical


for individual use.

There are rules cautioning against the dropping of diphthongs, as

ld for *laid* (*laid*) ; against the use us two one-dot

signs, as *wea/ry* for *weary*; against using the *ce* sign

at the end of a line; and against such misleading forms as .

The context will generally make the meaning clear, as: .

 We must now be on our understanding.

There is still some controversy on the question: Can one terminal sign follow

another, or does the first one become a medial? The braille reader is likely to recognize





a word before he comes to the end of it; and, whether it is followed by a space or by a



suffix, the meaning of the word should already be clear. If you see the word *pea/ce*

and then find that it is *pea/ce/ful/ly*, it could hardly be mistaken.

Perhaps this is a good place to advise the student to make special note of a

few signs particularly useful to him if he fails to master all

of Grade 3:  —notwithstanding  —nevertheless  —something  —someone

 —thing  —things There are many more that are labor-saving.

I hope that using this book has been a pleasure and that my readers

have really enjoyed the stories.

R. R. H.

BIRDS OF A FEATHER

By A. M. Harbinson

Father McHugh was never a man to shirk his duty, but there were times (like now) when he would rather visit with a Protestant and a Freemason than face it. With a wrench so sharp that it made him grunt, he jerked his jalopy out of the muddy ruts and turned in at Dr. Cruckshank's gate. Dr. Cruckshank appeared at his door, a long fork in his hand, a pipe in his mouth and a dishtowel tucked about his middle. He had wavy hair, a great nose; he was six foot, if he was an inch, and his voice resounded from his chest as from a barrel. He spoke first to the dog at his heels. "Back Shep! Back! before I skin the hide off ye."

The dog responded to this threat as if it were a very amusing joke indeed. He sat down on his haunches, thumped his tail on the ground, and barked joyously. "Shep would as soon bite a priest as look at him," the Dr. explained.

"It's the Protestant in him," said Father McHugh. "A north Ireland dog, no doubt, and as I long suspected he takes after his master. A happy New Year to you, Sir."

"The same to you, Father. Come in and warm yourself. Will you have a bite with me? I've a dozen of the neatest lamb kidneys you ever saw."

Father McHugh sighed and eased himself into a chair. "I had a tooth for kidney once," he said, "but lately I've lost my appetite. I can't eat for the birds in me. I had turkey

57a (Print translation into ordinary English.)

at Finnegan's on a Monday; chicken at Blake-
ley's on Tuesday; and—if you take my word for it—the leg I
had on the plate was still kicking in its gravy. It is the same every holiday
season. No matter where I sit down for a bite to eat, I've a
chicken or a turkey put in front of me. Right now half
the widows on the street are standing at their gate no doubt to intercept me.”

Father McHugh fished in his pocket and brought out a crusty pipe.

“That is why you find me here,” he finished.

“You've nobody to blame but yourself,” Dr. Cruckshank said. “There's
nothing in your vows that says you have to eat with everyone who asks ye.”

The priest shook his head. “I couldn't find it in me to make light
of their kindness.”

The doctor got up to poke a piece of wood into the stove.

“Ye were quick enough to refuse to eat a dish of kidneys with me,”

he said. “I didn't refuse to eat with you. I only gave you the
truth of the matter which has been making my life a torment since a week before
Christmas. Go on with your fixing of your accursed kidneys while I stay
here until the widows have given up their vigil.” As the heat of the range
thawed the cold from Father McHugh's bones, the memory of the fowl
he had lately eaten grew dim in his mind. He sniffed
and cocked an eye at the covered pan steaming gently on the stove. The
doctor spread a cloth on a table, put dishes in the open oven,
brewed a pot of coffee, and, spearing a slice of bread
on his long fork, sat down before the grate. He hummed as he watched

[illegible]

58a (Print translation into ordinary English.)

with critical appreciation the bread browning on the

end of his fork. The priest sniffed again. "You might make me an extra piece of

that toast while you're at it," he said. "I think I could do with a

bit of toast." "I am making this to cradle the kidneys, but

if ye'd like a piece with a spread of butter—"

"If ye've got a kidney or two to spare, there's

an aroma about them that is stimulating. I don't think I've

experienced the like before. How do you fix them?"

"It's a simple matter," the doctor said, "of sauteing

the kidneys in sauterne, a bit of onion and a bay

leaf." "I think I could eat some of that," Father McHugh said.

The doctor had begun to turn the contents of the pan with a spoon and

to dish them delicately on the toast. Father McHugh pulled his chair

up to the table and asked God's blessing before he savored the dish before

him. When it was gone he leaned back in his chair, unbuttoned his coat,

and said, "It is too bad that a man so gifted by God should be so unaware

and unappreciative of it." "Appreciation is not a matter of dog-

ma," Dr. Cruckshank contended, "particularly your dogma, which is not

well thought of where I come from." "It is not well thought of where you are going," Father

McHugh warned him. And so they argued. Together and in turns they

shouted at each other, warming to the combat as they went along and having a very fine

time of it indeed. At last Father McHugh rose to go.

"Doctor," he said, "it is nearly nightfall. You are a lost soul, but a

very fine cook. With your permission I will come again."

1. The first step is to identify the key components of the system. This involves understanding the hardware, software, and data involved.

2. Next, we need to define the goals and objectives of the project. This will help us determine what we are trying to achieve and how we will measure success.

3. Once the goals are defined, we can begin to design the system. This includes creating a detailed architecture and identifying the resources needed.

4. After the design is complete, we can start implementing the system. This involves installing the hardware and software, and configuring the data.

5. Finally, we need to test the system to ensure it is working correctly. This includes running various tests and monitoring the system's performance.

6. Once the system is tested and found to be working correctly, we can begin to use it. This involves training the users and providing them with the necessary documentation.

7. Finally, we need to maintain the system. This includes updating the software and hardware, and monitoring the system's performance over time.

8. The final step is to evaluate the system. This involves comparing the system's performance against the goals and objectives defined at the beginning of the project.

9. Once the system is evaluated, we can determine if it is successful. If it is, we can continue to use it. If not, we can make changes and try again.

10. The final step is to document the system. This includes creating a detailed report of the system's design, implementation, and performance.

59a (Print translation into ordinary English.)

"By all means," the doctor told him. "I like an honest man, even if he is a priest." "God bless you!" Father McHugh said. "He has already blessed me by leading your steps to my door. Good night to you, Father, and a happy New Year."

By noon the next day the whole parish knew that Father McHugh was a sick man. Hadn't he been seen turning in at the doctor's place? And didn't the housekeeper say that he had gone to bed without any supper? And next morning he had the sniffles, and he had not eaten enough to keep a bird alive since Christmas. In the afternoon the doctor called, and came out of the Father's room looking as serious as you please. "The Father is a very sick man," he said, "although he himself would be the last to admit it."

"I'll slice him some cold turkey," said Mrs. Mulligan; but the doctor stopped her. "Do you think the dear Father will die?" she asked anxiously. "Undoubtedly," he said gravely.

But by the grace of God, who had seen fit to answer the prayers of the whole parish, Father McHugh didn't die. It was a miracle when he appeared among his people the next morning looking better than he had looked before he had taken to his bed. As the weeks went by, Father McHugh realized more and more the doctor's industry. The fibs he told amounted to genius, all to the effect that Father McHugh's particular disorder thrived on soup, pot roast, and red cabbage. Every member of the community gave the priest the dish that was the favorite in the house where he chanced to be visiting. In vain he told his people there was nothing wrong with his stomach. Hadn't they seen him going into the doctor's house? Didn't they know of his increased vigor and good health

1. The first row of the grid contains the following values: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

on the diet the doctor had prescribed.

So Father McHugh set out to see the doctor once more. He entered the doctor's house and sat down. He eased back on his spine, stretched his long legs towards the stove, and opened his mouth to speak what was on his mind. But before he could do so the doctor asked if his parishioners were still stuffing him with turkey and chicken. "They are not," the priest said, "and I'd be the finest man alive were it not that my happiness is built upon a diagnosis which you know is not only morally wrong but scientifically unsound."

The doctor leaned his head back and blew a cloud of smoke at a fly. "I know nothing of the kind," he said. "I see nothing unmoral in lifting a burden from the stomach of a good man, and nothing unscientific in prescribing treatments the results of which are apparent even to the most stupid of your — can I get you a little drop of something?"

"You can if it is only a drop." Father McHugh knocked the ashes from his pipe into the palm of his hand and mixed it with fresh tobacco from his pouch. "You refuse to do as I ask?" he said.

"Absolutely." The doctor nodded his rugged head as he carefully filled a tiny glass to the brim. The priest reached over and rested his hand on the doctor's knee. "As a priest I admonish you to change your evil ways: but as a man (God have mercy on my soul) I thank you." "To you, sir," the doctor said, raising his glass, "to both of us—birds of a feather!—happy days!"

From *Colliers* (slightly deleted)

THE FLIGHT OF BIRDS

The annual flight of the birds, north in the spring and south in the fall, is a perennial mystery. About the year 1720, someone wrote that "the migratory birds come from the moon each spring and return thither before our cold season sets in." Another idea was that they sleep in the mud all winter. Still another theory suggested that the little birds make their long flights on the backs of larger birds. One might think a trip of more than 150 miles would be a long flight for a small bird. Not so! The tiny hummingbird—about 2-1/2 inches long—crosses the Gulf of Mexico in a single night, and that is a distance of about 515 miles. The wild canary (not over 3-1/2 inches in size) travels over four thousand miles twice each year. The common barn swallow (about 4-1/2 inches) makes a round trip of nearly 50 thousand miles from Brazil to New England—but not all in one stretch! Of course the little birds make frequent halts, flying by night and resting or feeding during the day. In this way many of the little birds come from the various countries of South America to Alaska, making a round trip of from 12 to 15 thousand miles. The golden plover, who comes from Argentina to the Arctic region to breed, every year makes the longest known flight. He comes north overland, but returns south overseas, a non-stop leap of more than 11 thousand miles. There are birds that fly from one polar region to the other; but not all in one sweep.








[illegible]



